

red

blue

orange

green



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McGee

The Structure of Color

The Structure of Color

by Marcia Tucker

Whitney Museum of American Art, New York

Whitney Museum of American Art

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Foreword and Acknowledgments

The present exhibition is an attempt to bring together a group of paintings whose common bond is a focus on color as a basic structuring factor. The primary distinction in selecting work has been made between those artists who use color in the service of other elements and those who try to structure their paintings *by means of color*. One criterion for this distinction has been, in general, that the latter tend to stabilize their forms from painting to painting, so that the basic figuration remains the same for a series of works; it is color predominantly that differentiates them from each other. The classic example of stabilized form is Josef Albers, who described the square as "only the dish I serve my craziness about color in."¹

In the few instances where this criterion can be challenged (as with Frankenthaler, Hofmann, Still and Stamos), the basic figuration is similar from painting to painting, but can be seen more as an aspect of personal style than as a deliberate device to promote the issue of color. Color in these instances becomes a function of scale, that is, how much and what kind of space must be occupied by a given color in order to make it operate with maximum efficacy.

In some cases, the intent of the artist with regard to color has been taken into consideration. With others, such as Rothko or Reinhardt, avowed intent has been considered and then disregarded in favor of both formal considerations and my own personal response to the work. Rothko insisted that if we are moved only by color relationships, we have missed the point of his work. Reinhardt wrote:

No colors . . . Colors are barbaric, physical, unstable, suggest life, "cannot be completely controlled" and "should be concealed."²

And yet, with both artists, the experience of the work cannot be separated from the ways in which color is integral to it.

A basic premise of the exhibition is that the questions the paintings themselves raise about

the nature of color are more important than any reinforcement they may give to *a priori* conceptions. It is impossible however, to deal with all aspects of applied color. In a sense, every painter is a colorist; the first step in the making of a painting is to buy colored pigment. Color is the element in painting we most often take for granted and have least analyzed. Our reactions to color are, more often than not, totally subjective. My own marked preference for warm hues, which I assumed could be objectively set aside when selecting paintings, became increasingly apparent; only by keeping a constant vigilance against it could I avoid the risk of having a show full of red, orange and purple paintings.

This attempt to isolate certain color issues is limited, for purposes of clarity, to color applied to a two-dimensional surface. I have not dealt with the problem of color in sculpture, neon or other works utilizing colored light, or reflected color obtained by means of transparent, pigmented plastics or projected light sources; their complexity precludes an examination in depth in a single exhibition.

The question of color in figurative painting is also outside the scope of this show, since naturalistic figuration generally incorporates color to enforce and enhance preconceived, literal forms. Paradoxically, contemporary colorists most often refer to Matisse's work as a source for "pure" color painting. This is because one senses in Matisse a visual logic in which forms appear and situate themselves in space by virtue of his extraordinary use of, and love for, autonomous color. But it seems that Matisse's influence has been prevalent in areas of pure abstraction rather than figuration.

Despite the limitations I have imposed here, I have tried to choose paintings whose only common denominator is an emphasis on structuring with color. The focus of the exhibition is the variety of means by which this is achieved. The

factor which unites these 39 paintings is not dependent on changing tastes or stylistic novelty, but is an element of painting which has always been integral to it. I have focused on the past twenty years because it is in this period that some of the most compelling and provocative work in America has been devoted to the issue of color.

Since limited space permits the inclusion of a single major work by each artist, color studies, small paintings, works on paper and informal sketches are also shown. It is hoped that they will provide further insight into the ways that these artists think about and utilize color.

It will be immediately obvious that this catalogue contains no reproductions. Reproducing these paintings in black and white is of no value in the given context. Because color plates are expensive (and often inaccurate), it would have been possible to include only a few. In fairness to other artists in the exhibition this has not been done. Moreover, because size and scale are crucial to the perception of color (as well as to other factors), the work itself is the sole determinant of how its color functions. These factors all contributed to the exclusion of catalogue reproductions.

The decisions involved in an exhibition of this kind are difficult to make. There are many artists whose inclusion would duplicate some of the issues raised here; there are others whose work incorporates important and interesting uses

of color, but does not deal primarily with it.

Finally, quality in painting cannot be the result of focus on any single element, nor can this focus alone insure the genesis of a great work. I have, in short, tried to select the most interesting paintings which, in my opinion, operate within the specified limitations of this exhibition.

I wish to thank those galleries, museums and collectors who have been so generous in lending work to this exhibition, and without whom its scope would have been greatly limited. I am most grateful to the artists for having lent their paintings, and for the many hours of discussion with them which helped to clarify my own thinking about the subject.

The catalogue cover was made from a drawing by Joan Snyder, who graciously lent it, although her work is not included in the exhibition.

I especially want to thank Eunice Lipton and Tim Yohn for discussing and editing the catalogue manuscript with me as well as for their enthusiasm and support while the show was being organized. Elizabeth Weatherford also gave me helpful information about structuralist theory in anthropology and related fields.

My thanks also to Libby Seaberg, who compiled the bibliography, and to Sue Feld, who typed the catalogue material, pulled loose ends together, and was in every other way of invaluable assistance.

Marcia Tucker
Associate Curator

The Structure of Color

Color affects the eye and heart, physically and metaphorically, more directly than any other single element in painting. In its most elementary physical form, color is a sensation produced on the rods and cones of the retina by light waves of differing lengths; in its most mystical and poetic aspect, it can range from an enveloping, pulsating feeling of warmth to a cool, crisp sensation of light and space.

Color is almost impossible to define. It can be systematized and coded, as the late 18th- and early 19th-century color theorists did (among them Newton, Rood, Chevreul, Munsell, Ostwald, and even Goethe), but its "correct" theoretical use cannot insure the genesis of a moving and beautiful painting. Color can be used intuitively, inspired by a wealth of deeply-felt reactions to our visual experience, but even devoted attention to the unexpected and delightful chromatic relationships we perceive daily is no guarantee of quality when analogous pigments are applied to the canvas.

Actual color, or pigmentation of substances in the environment, varies from imperceptible infra-red and ultra-violet light waves to applied color found on the surfaces of objects. The sources of pigmentation are almost infinite; color can be reflected through colored glass or plastic, created or altered by artificial and natural light sources, or by changes of light in the atmosphere. The simple act of rubbing one's eyes, hard, will produce an extraordinary variety of color sensations.

If it is almost impossible to define what color *is*, then, can we deal with what it *does*? We know, certainly, that on entering a red room we experience different emotional and physical feelings than we do on entering a blue room. Psychological studies indicate that highly saturated, "warm" hues produce a sense of excitement, whereas "cool," pale colors tend to have a calming, peaceful effect. This kind of generalized color analysis, however, is sub-

ject to extreme modification according to individual tastes, and is less reliable in an era when the average appetite for color is more voracious than ever.

We may be able to explain the sensations a particular color generally or specifically arouses in us, but it is extremely difficult to make generalizations about these feelings. Moreover, color sensations are not always the result of experiencing a single color, since most colors exist in relationship to others. In a room painted entirely red, other colors are usually used for the floor, furnishings, fixtures and other decorative elements against which the expanse of red can be seen.

We are aware that the effect of color on us depends strongly on individual sensibility. However, even when we are able to isolate and recognize a specific color sensation, the problem of defining it, or translating it verbally, seems insurmountable. In describing colors, we always resort to the other senses: an "acidic" yellow, "lime" green, "sour" orange, "creamy" beige, "warm" brown, "tepid" gray, "icy" blue, "hot" pink. Musical analogies abound: colors are loud or soft, harmonious or dissonant; color values are said to have "tone." Delacroix, in his *Journals*, spoke of colors as "the music of the eyes; they combine like sounds Certain color harmonies produce sensations that even music cannot achieve." (III., p. 391)

When we talk about color, then, we talk about touch, taste, sound and temperature—empirical factors in our daily lives, all subject to vagaries of personal taste and dictates of historical style. The critical problem of description by analogy exists in other fields (music, for example, frequently draws on the vocabulary of color), but nowhere else is it as prevalent. This is perhaps due to the fact that visual phenomena are the most numerous and complex in our lives, and our eyes are the most sensitive, far-ranging organs we have.

As I choose to work with an image which is bilaterally symmetrical, and since, among other things, color has properties of weight, expansion and contraction, I find that the problems of how to make and keep a painting alive are challenging ones. I am interested in how the same color/shape on either side (although mirror imaged) can "bounce" across the surface of the canvas, and activate in a special way the areas closer to the central axis. Space, and especially light, are the other properties of color which are utilized to achieve the overall effect.

I work with no color theory. I do not understand why I use the colors I do, or why that particular quality of light is something to strive for. Painting, color in particular, seems to get more mysterious to me the longer I work at it.

Finally, I try to utilize all the elements that go into the making of a painting to get to the realization of feeling.

Murray Reich

Through my experiences I have learned that it is possible for color to give off light. Therefore, the reverse is also true; for colors to absorb light. The "Infinity Series," which are built as structures, strive for both possibilities.

Stamos

I can think about color as much as I want, but thinking about color abstractly hasn't done me any real good. I'm not able to solve or to analyze color in a way that you might say that I've been able to do more successfully with structure. . . . Structural analysis is a matter of describing the way the picture is organized. Color analysis would seem to be saying what you think the color does. And it seems to me that you are more likely to get an area of common agreement in the former.

Frank Stella

(quoted in *Frank Stella* by William S. Rubin, Museum of Modern Art, N.Y., 1970, p. 82)

. . . the thing is color, the thing in painting is to find a way to get the color down, to float it without bogging the painting down in Surrealism, Cubism or systems of structure Structure is an element profoundly to be respected, but too open an engagement with it leaves one in the back waters of what are basically cubist concerns.

Kenneth Noland

(from an interview with Philip Leider, *New York Times*, Aug. 25, 1968, pp. 21–22.)

Color relationships in painting are extraordinarily real, with an independent life of their own, which is unavoidable and exhilarating. This life interests me and invites me to the challenge of effecting those relationships. I welcome bringing myself to bear on that life, having it bear upon me at the same time, creating at once an expressive and discovery situation.

Color can only be handled with precision. Those artists who understand color know the necessity of that precision and apply their own brand.

I find scale, in relation to color, an important area where precision becomes crucial. The idea is not to bombard or inundate with color scale, but to create a color rationale for an entire wall, which makes utter sense to the configuration.

Gary Hudson

I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom, and so on—and the fact that lots of people break down and cry when confronted with my pictures shows that I *communicate* those basic human emotions . . . And if you, as you say, are moved only by their color relationships, then you miss the point!

Mark Rothko

(from *Conversations with Artists* by Sheldon Rodman, N.Y., 1961.)

There are more practical obstacles to a critical appraisal of color. We have no single, systematic method of studying or describing it. Furthermore, scale and size play a crucial role in the experience of color, and reproductions cannot take this factor into account. As Clement Greenberg has remarked, "size guarantees the purity as well as the intensity of hue needed to suggest indeterminate space: more blue being simply bluer than less blue."³ Moreover, many paintings in which color relationships are delicate and close in value and hue simply do not reproduce adequately. There is nothing more frustrating than looking at one of Ad Reinhardt's black paintings, except perhaps trying to look at a reproduction of it. (Richard Anuszkiewicz, in conversation, remarked that one "test" of a color painting might be whether or not the structure of the work is lost entirely in black and white.) Other elements—texture, line, literal shape and forms within and relating to that shape—afford more precise and translatable critical material. And yet, in many instances, a painting succeeds or fails on the basis of color alone.

The phenomena which constitute our everyday experience of color often are unarticulated and cannot be dealt with except on the level of personal taste or feeling. But the painter who deals with color as a primary consideration, and allows other elements to function in the service of it, provides a form or an organization in which the phenomenon of color is grounded. The structuring of color in such a work of art channels and thereby determines our experience of it to a considerable extent.

This is due, in part, to the differences between real, represented, and applied color. Color in the world enables us to distinguish what is real. If we see a purple cow, for example, we have three possibilities to choose from: 1) the cow is not real, 2) the cow has been painted, 3) we are hallucinating. All substances in the environment are pigmented, so that if confronted by a black and white, life-sized picture of a close friend, we know that this is a two-dimensional representation of that person. In the case of a colored photograph of the same subject, it takes a little longer to arrive at the same conclusion. Similarly, a *trompe-l'oeil* painting in grisaille is not as effective as its chromatic counterpart.

In painting, however, color is the element most independent of realism, and yet most capable of producing a convincing illusion without the aid of other structuring devices. The only totally monochromatic painting in the exhibition, Sam Tchakalian's *Hand Painted Orange*, is a case in point; a 20-foot expanse of unmodulated orange shifts, moves, pulls away from

the wall and provides spatial illusion with no boundaries other than the shape of the canvas.

When a second color is brought into play, not only do the colors themselves change, but the potential for illusion is increased. Vivid sensations of optical space can be created by juxtaposition of hue, value, or chroma; with the addition of a third color, a single hue serving as a ground can appear to be two different colors at once. In Josef Albers' paintings, for example, squares of varying shades are superimposed on each other, each color altering the succeeding and surrounding ones. (Albers uses only manufacturer's colors, which are applied unmixed from the tube.) The slightest variation in any one of the colors results in a new painting, radically different in feeling from the previous ones. For Doug Ohlson, color is relational in a similar manner; the gray ground color of #95, "arbitrarily" selected according to emotional preference, alters the spheres of rose, green, blue, ochre-olive and gray sprayed on it. The application of each color suggests another, which suggests and alters the preceding one. Thus, resolving two colors which do not work together by using a third one that unites them has the effect, according to the artist, of "showing the error and the resolution at the same time." Four or five different situations are presented on a single canvas, each divided by a thin unpainted strip.

The expressive and suggestive power of color ranges far beyond that of the traditional associative symbolism that, in our culture, links red with fire, blood, danger; black with death, emptiness, mourning; or white with purity. Contemporary abstract painters generally eschew such symbolism and express new kinds of meaning through more personal and unconventional uses of color. (Ralph Humphrey remarked that even in 1956, no one did pink and blue paintings.) The strongly emotional responses that color produces in an entirely abstract work can replace the empathetic feelings that narrative paintings engendered in the viewer. The possibilities of response to abstract works, however, are more varied, since we are not bound by the color "expectations" we had in looking at figurative works; there is no area which *should* consist of a particular hue. We do not have to expect to see green trees, blue sky, or red apples. Only in paintings based on color systems do we expect one hue to follow another according to an internal color logic.

Primal emotions of joy, melancholy, yearning, anticipation, or tranquility, for example, are among the feelings evoked by Rothko's work. His absorptive, saturated planes of scumbled color exude warmth and light that reach out beyond the surface of the picture plane at the

A painter wants to formulate with or in color. Some painters regard color as a concomitant of form, and hence subordinate. For others, and an ever-increasing proportion, color is the chief medium of their pictorial language. Here color attains autonomy. My paintings represent the second trend. I am particularly interested in the psychic effect, an esthetic experience that is evoked by the interaction of juxtaposed colors.

Josef Albers

(Introduction to the portfolio
Ten Variants, 1967.)

"The dominant tendency of color must be above all to lend itself to expression . . ."

—Matisse

The expression is derived from the color relationships. It doesn't matter so much what the initial relationships are, but once established they suggest what is to be done next. The application of a color usually dictates an association of the relationship of another color, and then another and another—the painting finishes itself.

Doug Ohlson

The Light of Life. The Somberness of Death. The Color of Art. A designated pattern of a phenomenal existence, subject of Time.

When I write about Color I liken its energies to the discovery of the order of circulations of fluids similar in nature to the study of electricity and magnetism. "We know that the induction of positive electricity into negative electricity represents 'Fluids.' We also know that the magnetic induction is from the positive pole to the negative outside the magnet, and from the negative pole to the positive within the magnet, so that the lines and tubes of induction are re-entering or cyclic figures. We as well know that when light is turned from its inherent direction and reversed, it is said to be polarised." (sic)

This knowledge I use as applied (sic) to color . . .

Alfred Jensen

(from *Alfred Jensen*,
Stedelijk Museum, Amsterdam, 1964.)

LETTER TO DUDDER KHEOPS JONES

color, olor, lor, or
color is a love affair,
the kiss of a python pussy,
ethnic, magic, spiritual,
the third stage of grace,
color is coonographic.

William T. Williams

The language of color has an expressive power whose range and depth were revealed by Matisse. The grammar of this language has been established by Albers. I strive for the poetic power, the immediate, sensory communication that this language provides. We should now be able to speak of parts of the human experience which we have hardly dared to recognize.

James Parker

It is possible to present to the eye a unique circumstance of gathering information only from color, void of symbols, signs, or images (iconology), or for that matter, any process of recognition through association. But rather to create areas of color (form) that stimulate relationships by degree of similarity or by degree of contrast. Subsequently, it is possible to build order of infinite variety. It is of particular significance, that order can be constructed in such a way that the individual parts form totalities without sacrificing their integrity as parts. Thus all the information presented is vital for the completion of the visual experience. It is precisely this completion that enables one to comprehend the implications of the order.

Robert Swain

same time that they compel the viewer to enter visually their suggested depths.

Clyfford Still's structuring of the picture plane by contrasting large areas of dense, opaque color and smaller, broken gaps of opposing hue allows the space to expand and contract without recourse to any drawing. In such instances, physiological responses to color-space can trigger intense private emotions which will vary from person to person. Squares of vibrant, often complementary hues in Hans Hofmann's paintings are situated on grounds whose violent gestural qualities reinforce their highly-keyed color in a physically provocative manner. The body reacts as the eye moves animatedly across the surface, weaving in and out of the space created by each color area. In Barnett Newman's *Who's Afraid of Red, Yellow and Blue II*, space remains shallow, and the experience of a very large expanse of red is reinforced, rather than broken, by the central line of blue and the thinner yellow "zips" near the edge of the canvas. Because of them, the red scintillates at its outer edges. With Newman, surface is neutralized in order to permit the colors to operate with maximum force.

For Rothko, Newman, Noland, Louis and many of the younger artists as well, other structuring factors must be taken into account. The flat, frontal, symmetrical nature of their images and a reiteration of the shape of the canvas are integral to the structure of the painting. On the other hand, such formalist considerations cannot be isolated from the use of color, nor can color be dealt with outside the context of the form containing it. To do so would be to deny the work its entity.

Helen Frankenthaler's paintings underline the fact that it is impossible to separate color from the way it is applied and the shapes it determines and occupies—except by simply describing which colors the painter uses; this kind of description adds very little to our understanding of the work. However, the lack of geometry (or even symmetry) and the radical alteration of basic form from painting to painting in Frankenthaler's work are unique among the artists in this exhibition. To alter the color in her painting necessitates a crucial change in the shapes, their placement, the relative opacity of the paint, and the suggested space which results. For Frankenthaler, the nature of shapes and their location are as much a function of color choice as of other factors.

Technique, that is, the method used to apply paint to a surface, can also be determined by color. The warm, dry quality of Rothko's color depends not only on hue and value, but on the use of a brush to reinforce or alter, unexpectedly, the nature of the color. By soaking and staining paint directly onto the canvas, Franken-

thaler varies her fields of color from transparent to opaque, depending on the exact quality of light needed to produce shallow, overlapping planes. Because her color does not sit *on*, but is situated *in*, the surface, pigment itself becomes unobtrusive and color functions as a sensation independent of its vehicle. In this respect, Greenberg has remarked that "thin pigment that swallows light instead of reflecting it needs to be spread over a relatively large area if it is to acquire density."⁴

Morris Louis' poured ribbons of color are both fluid and self-contained; in the *Unfurled* series, begun about 1961, diagonal, parallel rivulets of pure color frame, on either side, an enormous expanse of empty canvas. Because their exact form is determined by the pouring process and varies slightly from ribbon to ribbon, the feeling is one of streams of clear, bright color moving down and across the outer edges of an unmarked field. The colors reach across the surface, bridging the central area and making it function as a color in its own right.

Color can structure a canvas across its surface by the use of hues which have the same "weight" and attract the eye equally. In Murray Reich's *Red Rapparee*, opulent mauves, reds, purples and oranges are organized in terms of a symmetrical, poured image. The outer colors pull toward the center to activate it, and the center in turn pushes back in reference to the bordering hues. Color symmetry keeps the image operating across the picture plane, rather than in it.

When the image itself is asymmetrical, as is the case with Gary Hudson, color can be used either to "balance" the picture or to reinforce its non-symmetrical quality. In *Nicolas Islands*, four squares—rose pink, aqua, cerulean blue and lemon yellow—each rimmed with a suffused band of complementary hues, carry enough weight to attract each other across a neutral but highly textured ground. Larry Zox's *Alto Velto*, which is a geometric and entirely symmetrical picture in terms of its drawn forms, is, in fact, asymmetrical, because the blue/green/red triangles on one side have more pull than the yellow/orange/gray ones on the other. Except for the yellow/gray relationship, the edge colors refer to their complements vertically and horizontally across the black field; the exception is not disruptive because yellow and gray correspond in terms of value rather than hue.

The problem of combining colors on a two-dimensional surface so as to allow them to relate freely and yet retain the unity of the picture plane has been written about at length by Darby Bannard.⁵ He points out that color topology allows no more than four shapes to share each other's borders, thereby isolating any ad-

As an attribute of surface, color belongs to painting naturally. I like color as a material and I like to work with it. Though its qualities are sensuous, color can be particularized; it "comes apart." Color offers such variety of combination *within itself*; it balances all that can be done without color: volume, placement, drawing, shading, and the rest.

I don't know why I have always preferred pale color. From the time that I began painting seriously, in the early 50's, I wanted to set off any dark intense color with greyed or whitened colors around it or open it up by mixing white in. This was an impulse rather than a reasoned action; it wasn't an aim. As a felt process it was something like adding water to Kool-Aid. White seems to expand a color, to make it more available.

In the last five years, my paintings have become larger and looser. Color needs size to get the feel across, to show off. *Bluegrass* was painted early in the Fall of 1970. Most of the surface is a variegated yellowish-green laid on and enclosed by a darker greyed version of the same color. The painted straight members "set up" the painting and bring in more color: two values of very pale grey, orange-yellow and a darker blue. The greens are cool but effulgent, the blue is relatively hard and cool, and the grey-oranges are warm in a soft, withheld way. As hues, the green and blue are fairly close, the blue and grey-oranges are compliments and the greens and grey-oranges are "squared." There is a deliberate variation of flat vs. gloss which is somewhat independent from the color variation. These color relationships are not rigidly predetermined. Most are established by eye as the painting proceeds. Doping out a painting beforehand usually doesn't work.

I have never been comfortable with Cubism as a stylistic vehicle for painting, and I have a rather far-fetched conceit that bringing color back to painting will bring painting back to a natural state it has not had since Impressionism. But of course painting with color does not hand over automatic virtue, although that notion seems to be getting around now. In fact, what has come to be called "color painting" is well on its way to mannerism, and this will grow in the 70's. When this happens, as always, the best "color paintings" will have been painted, and quality will be in another guise, still reviled.

Darby Bannard

There is a simultaneity of events.

Several structures, each of which is simple in itself, interact to create the dynamic situation necessary for a painting. Color engages fully in this process. It does not attempt to be decorative in any sense, but is a vital structural element effecting the interaction of color-form systems.

The color has been reduced to spectrum sequence so as not to lose clarity while engaging in complex interactions which contradict yet amplify each other while at the same time creating new structural configurations.

The work is essentially involved in duality, contradiction and polarity. (myth ?)

Ellen Cibula

ditional shape from at least one of the four. Bannard's *Bluegrass #2*, with its open, loosely articulated surface, situates several planes within each other, each optically containing the yellow-green ground color and intensifying it through the use of a complement or a subdued value of the predominant hue.

Joel Bass deals with the problem of color topology by situating planes of color on top of and at angles to each other; each color area "touches" another because it is changed by an underlying area. The planes created appear to be transparent because of value contrasts throughout the picture, but this illusion is denied and altered by the hues, which insist upon their own logic and autonomy. Where blue overlaps yellow, for instance, a darker blue appears, subverting our expectation that blue mixed with yellow should produce green.

Another way of structuring color is by means of an over-all, sprayed surface. For Jules Olitski, color is both general and particularized at the same time. There is a generalized sensation of a unique color (which I futilely tried to describe, in the case of *3 Indomitable*, as "a sort of yellow-grayish-greenish, beige cream color") as well as an awareness of specific color gradations, no matter how delicate, from one portion of the canvas to another. The edge, as Olitski explains, is "the outermost extension of the color structure," and is determined by it.

The shifting atmospheres in Olitski's paintings acknowledge the rectangular shape of the support by a painted framing edge, which keeps it operating in a shallow space. Jane Kaufman, whose imperceptibly modulated "gray" painting actually ranges across the spectrum from violet through blue, blue-green, and yellow to orange, uses a canvas which is subtly warped a quarter of the way across on either side, in opposite directions. Even the optical space created by such fragile, muted color is strong enough to obliterate the three-dimensional warp of the canvas. The slow evolution from hue to hue creates an analogous sensation of contemplation and gradual discovery.

It is apparent that gray (actually created by two complementary hues combined in correct proportion) can be made to function as a color sensation rather than a neutral tone. When we think of gray, we generally think of a non-color; however, a painting can be organized in terms of value (light and dark) and chroma (intensity) as well as hue. Brice Marden's three panel *Range* (dull yellow-ochre, gray, dark gray) raises an interesting question: why do we accept as a premise that "color painting" is concerned with highly saturated, intense hues? The monotone, dense surfaces of Marden's panels do not evoke familiar color sensations, nor do they relate

to each other in a systematic way. They are unbalanced, elusive, unsexuctive; yet it is by virtue of their unfamiliar, odd color that they are so provocative.

The works of Marden and Reinhardt are exceptions that challenge the generally accepted premise that color is hue. Marden's own attitude toward color, as evidenced by his notes, is deeply felt and extremely poetic; Reinhardt's comments on color are quite derogatory. However, the sensation of black in a Reinhardt is one of the presence, rather than the absence, of color. Pure black cannot be perceived in nature, since it is the absence of all color, or light. In pigment, however, black is made by the addition rather than the elimination of color. Reinhardt's black paintings are actually composed of very deep, close values of red, blue and green, arranged in a cross around a central axis. Color stasis, an unchanging, stable form and a hand-painted surface effect a mystical, iconic feeling in which light becomes a function of its supposed absence. "Limits in art are not limits," he wrote. "No limits in art are limits. Less in art is not less. More in art is not more. Too little in art is not too little. Too much in art is too much."⁶

We cannot think of color without thinking of light, since non-applied color *is* light, and applied color absorbs and gives off light, in addition to being totally changed by any exterior light source directed at it. As Elizabeth Barrett Browning wrote:

"Yes," I answered you last night;
"No," this morning, sir, I say:
Colors seen by candle-light
Will not look the same by day.

Anuszkiewicz pre-mixes his paints under a "warm" or gallery light; his paintings have an entirely different appearance under a cooler natural light. This is true for all painters, but the high-keyed, day-glo brilliance of Anuszkiewicz' color, as well as that of Humphrey and Stella, is extraordinarily susceptible to external light changes.

The amount of light given off by an area of colored pigment (or "interior" light) depends not only on the wave-length of a given chroma, but on the density of pigment and the area it occupies. Stamos covers an entire canvas with a single color, broken only by a small gap, or cut, painted slightly above and to the right of center. The field absorbs light because it is composed of many variegated color layers which seem to sink into each other to produce a single hue. The shimmering magenta of his canvas reflects light at the same time because of the color's refractive nature. For Humphrey, light given off by pale, almost supernaturally intense pinks, yellows and

In essence my specific concern in painting is color . . . pushing color into form, using the canvas as a palette. The canvas has a shape, and I make the color, through my energy and activity, become the form of the canvas.

Sam Tchakalian

I never think of color as subject-matter and when I'm painting it becomes impossible for me to distinguish between drawing, composing and supplying color . . . I'm trying to deal with the painting as a complete form. It is much easier to deal with art when elements can be taken out of context and generalized, but then meaning is lost. If "color" became a synonym for "painting" then taste would replace form. For example, someone might say that he liked the color in a certain part of the painting but thought the remainder of the painting failed. I couldn't make that kind of judgment about my work or any work because it denies structure and suggests that color in painting serves the same function as color in dress design. I've never seen a painting I liked that didn't have "good color."

David Novros

In reference to color, two distinguishing factors are inherent in my work.

The primary function of the color lines is visual color mixing, not illusionary spatial effects as misinterpreted by many critics. This allows me to mix colors without sacrificing the intensity and clean quality of pure color. Also, the very nature of this kind of color mixing results in a uniqueness all its own.

Due to the fact that the color of light affects the colors we see, I paint for a controlled light. Consequently, the balance between warm and cool colors in my work is adjusted to a warm light situation.

It is most important for me not to have just a color, but *the* color.

Richard Anuszkiewicz

Color is not paint.

Originally I regarded color as simply one of many elements in a painting. Although I thought I was painting color, the end results were usually about something else, i.e., placement, structure, illusion, surface, objectness, two-dimensionalness. I was usually dissatisfied with the color use because it was always subjugated by these elements. Color was a filler to fill shapes and forms, making these forms appear at different distances and levels. The illusions were the priority, not the color.

Op Art made me increasingly aware that color was used to perform. The success of this kind of painting is based on the differences of illusions of space and distance bending and curving the canvas.

Painting is optical and painting is illusionistic.

Color by itself is both. To impose the concept of illusion on something that is by its very nature illusionistic is repressive. We enforce forms and other structures on color and by enforcing close rather than open.

Color exists everywhere and in everything. My concern is to paint color for itself within the limitations of painting.

The world of color is infinite and goes on and on and on. Each painting is an isolation of this energy and movement and only a fragment of its magic.

Robert Zakanyh

Regarding the paintings of the Gemini series: Structure, shape, and color now have the same or equal momentum.

Color is now visible or the attitude of it becomes obvious. Scientists know about the science of color but nothing about "color."

Artists know "color" but are unable to talk about it.

(from E.A.T. Forum on Color, 1968)

The paintings of the last year have a more direct approach to color. The procedure and the color outcome of the paintings are more immediate. Most color situations are attempted all at once.

Color Notations, 1970
Larry Zox

oranges on a creamy, delicately shaped ground pushes the color out from the surface of the canvas. Instead of forcing optical space *into* the picture plane, his color activates a frontal space that pulls the edges out and forward, away from the wall. Thus, color can have a volume that appears independent of the forms in the canvas, or of the form of the canvas itself. This is due not so much to the hues selected as to the luminosity attained by whitening up, or lightening the value of a highly saturated color.

Alfred Hitchcock (whom Humphrey referred to, with the filmmaker Claude Chabrol, as influencing his own use of color) once said that "fundamentally, there is no such thing as color; in fact, there's no such thing as a face, because until the light hits it, it is non-existent."⁷ Color, in other words, cannot be perceived apart from light, and light on a surface is necessary to make a form visible.

Light, form, saturation, value, and spatial illusion all seem indigenous to color. One element which is rarely discussed in this context, however, is the problem of a graphic use of color; that is, whether it is possible to "draw" with color without having it become subservient to line. We see that color can operate freely in the context of a stable, neutral form such as a square, sphere, rectangle or grid, and can endow that form with light, depth, energy, space and movement. But line circumscribes, or delineates form. A line itself is not a form, and is not generally thought of as *containing* a color. Is there such a thing, then, as "linear" color, or must a line remain simply a colored line?

The difficulty of conceiving of line and color used as the same element stems from the traditional dichotomy between the linear (drawing) and the painterly (generally associated with a rich use of color, uncontained by drawing) established by Wölfflin in *Principles of Art History*, 1915. The Venetians and the Florentines (Titian and Botticelli, for instance) have been seen in somewhat rigid art historical terms as representing these polarities in the late 15th and early 16th centuries. Likewise, the *Poussinistes-Rubenistes* quarrel over the same issue in the 17th century, and the Classic-Romantic split symbolized by Ingres and Delacroix have, not surprisingly, led us to associate color with mobility, denseness, three-dimensionality, opticality and tactile qualities. Emotionally, color is also associated with passion, romanticism, mystery, sensation and primitivism. Line, on the other hand, has been relegated to the arena in which reason, control, logic, precision and refinement merge forces. It is no wonder the two aspects seem antithetical.

As Michael Fried points out, however, the ambition to transcend this dichotomy has

been of concern to artists ever since Delacroix.⁸ And it is only one of the many aspects of Matisse's importance as a colorist that he was the first to free line to operate as color rather than as pure drawing. The lines in his great *Joie de Vivre* of 1906-7 structure the entire composition independent of the specific figures they define. Pollock's poured and spattered skeins immediately come to mind in the more recent history of art, despite the fact that the strongest structuring element in his work is the way the *lines* are played out, color being finally subsumed by them rather than vice-versa.

Howard Buchwald's work is similar in feeling to Pollock's in its visual restlessness, despite its difference in intention. Color for both artists is not enclosed in a specific form. In Buchwald's *Cossutia's Blue*, many webs and screens of brilliant color splay out, densely intertwined with each other so that the eye is forced to move almost frantically across the surface; it is thrown off balance at every point and each time is returned to a different place. This involvement with movement, he feels, is basically an involvement with drawing, since distribution of parts, relationships, color-spreading, and edges constitute traditional drawing problems.

Mario Yrizarry sprays thin lines of violet, red-violet, red, orange, yellow green and blue; each sprayed hue constitutes a single square. Because of the resulting grid, each square relates to eight other colors where it touches on the four corners and four edges. Colored lines in his earlier paintings formed the grid itself, which contained open squares of white canvas. In more recent work, the squiggled lines fill each square, the whole forming a kind of patchwork-quilt which is simple in system and robustly complex in color effect.

Anuszkiewicz' sizzling color is also used in a linear fashion. Instead of composing with solid areas, he employs lines to change the nature of the solid on which they are situated. Visual mixtures are made by varying the width and spacing of these lines without sacrificing the integrity of pure color.

Al Cote plays with the ambiguous nature of line in terms of color by maintaining a tenuous balance between what constitutes a line and what constitutes a shape. The thin strips scattered and angled seemingly at random on an effulgent blue ground are so narrow that they function as lines, yet are wide enough to contain the color as well. These thrusts of pure color, which do not delineate anything but themselves, pierce, fluctuate, or drift gently in space according to the weight and density of their color. The width of the strips, and their diagonal positioning, are the neutral vehicle, unvaried from painting to painting, in which the

10 THOUGHTS ON COLOR

1.

Bowing deeply to the French Master's pioneering clarifications and at the same time saluting anyone able to use more than two colors in one picture is a complicated stunt that I do when I'm alone.

2.

My color marks because of a drawing situation are limited to a dialogue. Would it help to say that I think of SHERBET CELLER as 2 colors and 1 line. One color = one voice = no painting for me. I need another color to inform, goose, define, give context to the first. When the painting is on its own two feet is when the two colors set up a buzz that subsumes the separateness of the two colors. (H.M. said it better)

3.

Dialogue isn't coordinating. Making a dialogue between colors is to me a work of the intelligence. Coordinating colors is the eye's make-work. I value the former and twist and turn to avoid the latter.

4.

Coordinated colors equal nature's continuum, time passing. The mind slips off them. Working color stops time, transfixes and backtracks on the Present. It wasn't always that way, only since Color became such a workhorse of content.

5.

You say purple and yellow and already I'm involved in roughly sixty hues gotten sixty different ways. The isolation of 2 out of 120 involves sensibility, ethics and a slide library of art and life kept in the head. To take off after a color in life by means of available pigment is a fecund confusion for me. To call the resultant bastard associational is to label an actual impossibility.

6.

Sometimes the Color Wheel seems like Altamira, that removed, as current as a calendar.

7.

I think that concern with color (by painters) can be the stickum of continuity when the mind boggles at formal problems. This is tricky business and has its pratfalls, e.g., decorativeness.

8.

Recently I did a series of 12 paintings all the same formal idea, in this case shape, to enable me to ignore that problem and concern myself with only one element, the colors. The form of these paintings is my "Reinhardt's cruciform." That is to say it is a *donnée* that I've given

myself. The result is that I want to make 12 more.

9.

I relish the mind that doesn't understand color. I respect the one that thinks it does. A system of color is as good as the character of mind involved in the logic of its making.

10.

That man had worn out some quills before he said "Richness is All."

Harvey Quaytman

A really nice, good painting has a structure, but it's a structure that's integral to the painting and not to any rules. Your experience of the painting is an experience of structure

Larry Poons

(from an interview with Phyllis Tuchman)
Artforum, December, 1970,

I seldom think about color. You might say I take it for granted. Color theories are boring to me, I'm afraid. In fact, sometimes I simply use the color I have the most of and then trust to my instincts to get out of trouble. I never plan my color more than five stripes ahead and often I change my mind before I reach the third stripe. I like to think I am somewhat like the jazz musician who does not read music and plays by ear. I paint by eye.

The "color painter" label, as applied to me, is a misnomer. Almost all painters are "color painters." It is all a matter of emphasis. Actually, I am more interested in interval than color. The color becomes a means of defining interval.

I do have my prejudices. For example, I like complexity of color and am turned off by "minimal" heraldic-type color. In one recent painting, I used 50 colors spread out over 750 stripes. I like my color to cascade and flutter, for want of a better way to put it. This is one of the reasons I paint in narrow stripes. In spite of the structural look of my work, I suppose you could call me a romantic painter.

Gene Davis

color lives. Equilibrium results from balance of value, saturation, analogous and complementary colors—no two of which are the same.

The thin stripes in Gene Davis' paintings also operate as colored line, particularly when they are juxtaposed against larger areas of undifferentiated color. The stripe is so attenuated that it no longer exists as a shape. Davis himself, incidentally, refers constantly to musical analogies when he speaks of intervals, notes, duration, chords, and movement through time created by the rhythmic vertical patterning of repeated lines. Because the stripe, for him, is a cliché, its use as a neutral form (like that of the square, circle or grid for other artists) focuses one's attention on color relationships alone.⁹

Both Larry Poons and James Parker, on the other hand, utilize dots or ellipses of color to activate the ground on which they are placed. Seurat's vehicle, tiny dots of complementary colors, is called to mind, but the optical mix which occurs in Neo-Impressionist works is not an issue for either artist. Poons' ellipses, or "notes," arrayed on a grid, appear and disappear almost imperceptibly, like stars in a constellation, or shoot across the surface in a momentary stellar blaze. For Parker, tiny dots border the edges, establishing the maximum impact of the ground color. This format provides a device for preventing what he calls "color fatigue," so that visual color fading does not occur. Yellow oxide, a cool color, is warmed by orange, pink, blue and pale violet dots, its single note transformed into a chord.

Fixing, or pinning down the edge by means of color, can either stabilize or activate the body of the canvas. Harvey Quaytman uses only two colors, juxtaposed rather than superimposed. A rectangle of pale purple sits on a smaller, idiosyncratic curved shape of day-glo pink, which is actually a separate area of shaped canvas. The pink becomes a reference point for the larger purple rectangle; each alters and "fixes" the other, so that they are both stable and active at the same time. Buchwald's "tab" colors fix the central area and indicate *what* we are looking at; Olitski's painted framing edge keeps the vaporous, shifting atmospheres adhering to the surface of the canvas; Parker's dotted borders gently and poetically infuse an undifferentiated ground with radiance.

Most paintings which are pinned down by edging or other framing devices provide visual stabilization, so that the eye moves within the picture plane and returns again to a stable reference point. In some instances, the absence of a framing edge allows the eye to travel in one direction, in which time and spatial interval are analogous. Looking at a Gene Davis or a Jane Kaufman, for example, requires optical movement laterally across the surface.

Because of the size of the pictures and the complexity of color intervals, the image is not perceived as a whole, but is "read" temporally, as a color evolution, which seems able to continue indefinitely.

Robert Zakany's *Chant I* varies this kind of temporality by its almost imperceptible evolution from green on the lateral edges to purple/red toward the center, and back out again. The rectangles hold the color to the surface and provide a reference back to the painting as pigment, rather than into any illusory space. The spaces or cracks between rectangles are a further insistence on allowing color to create its own illusion, or to fulfill its inherent nature.

One of Zakany's goals is to keep the painting flat—to eliminate spatial movement *into* the canvas while emphasizing optical movement across its surface. The nature of the painting is de-emphasized so that color becomes, in and of itself, its own object. The time it takes for the eye to move, either in or on the picture plane, is entirely different from the time sense of the frontal stare elicited by Tchakalian's monochromatic work. The former is measurable because time and distance are related; the latter seems timeless because optical movement is not required. Since Tchakalian's entire painting is one color, bound only by the rectangle of the canvas, color and object are synonymous.

Ellsworth Kelly's *Spectrum* consists of thirteen monochrome panels, which are also color objects or literal shapes, but temporal and directional movement from panel to panel is elicited by the spectral ordering of hues, each equidistant from gray. The color spectrum exists in nature as a continuum of light; Kelly retains the feeling of this continuum but at the same time asserts a means of structuring color in which the form inherent in any phenomenon is articulated. That is, thirteen hues in the spectrum are selected from that continuum and isolated for us to perceive as wholes.

Kelly's structuring is completely external, bound by the rectangular shape of the panels. Novros' color is also contained only by the boundaries of each panel, but here they vary in size and shape. The intervals between them are irregular (unlike Kelly's) and the panels are arranged to read both vertically and horizontally, thus creating a new, asymmetrical geometry within which each color area relates to the others near it. Dan Christensen's *Blue Front* is organized in a similar way, but the areas of deep blue, bitter brown and yellow are not separate panels. The large, woven color areas become shapes, so that the two cannot be distinguished. Christensen's surfaces are textured, to make color adhere flatly to the surface, whereas Novros uses the jigsawing of physically separate shapes to the same end.

There is something wrong, irresponsible and mindless about color, something impossible to control. Control and rationality are part of any morality.

Ad Reinhardt

(quoted in *Ad Reinhardt* by Lucy Lippard,
The Jewish Museum, N.Y., 1967)

"There is never any end—there are always new sounds to imagine, new feelings to get at. And always, there is the need to keep purifying these feelings and sounds so that we can really see what we've discovered in its pure state. So that we can see more and more clearly what we are. In that way, we can give to those who listen the essence, the best of what we are."

John Coltrane

Nine notes on color :
color is seen before it is felt.
color is at the same time always a degree of light to dark or dark to light.
there is no good color and no bad color.
the relation of color to mind and body depends on receptive sensitivity.
the energy of color is motion.
color is never uncontained, never by itself.
color on color in multiple relation articulates a situation which personal expression inherits.
color is not about decoration, literature, lyrical poetry, formalism, informalism, hedonism, science, religion, seduction, naturalism, or lemons, etc.
color is being discovered for the first time each time.

Alan Cote

My methodical confrontation with color is nearly over. The emphasis has shifted from re-studying color purely to incorporating it with line, form, texture, pattern, space, light, etc. Color is not a final resting place. What particularly pleases me is not coming out with studied, academic color. It is raw again.

Mario Yrisarry

I have developed three systems of color. The first system is based on color opposites, primarily red/blue-green ; the second system uses spectral color and changes from warm to cool ; the third system relies upon consecutive color of close value, such as blue/green/chartreuse and is essentially cool. All of these serve as a framework for the transmission of esthetic or emotive information. They allow me to deal with three different feeling states, to establish and then break down form, and to manifest a wide range of direct sensations based on a central or female core image.

Judy Chicago

Internal structuring in Christensen's work adheres closely to the canvas' rectangular format—in fact, the picture is completed only when it is stretched up and decisions have been made about where to position its literal edges. These decisions often involve a considerable change in size and scale.

To what extent is structure determined by color or by other factors, such as the shape of the support? This issue is especially controversial in the case of Frank Stella, because an increasingly weighty emphasis on color in his recent work in no way denies the importance of its formal structuring by predetermined, drawn forms. Stella has insisted that structure is at least as important as color, and that ideally, *any* colors should work within it. Moreover, the structure is predetermined, whereas the color is intuitive and quite arbitrary.¹⁰ Several questions are raised by the inclusion of his work in this exhibition, one of which is whether or not an arbitrary use of color can, in fact, be called color painting. Secondly, if color is used in this way and does not determine the form of the work, to what extent is it "decorative," and what, then, are the implications of this term? (These questions can also be raised with regard to Kenneth Noland and Bill Williams.)

Stella has cited Delaunay and Matisse as primary sources for his own color thinking. Delaunay's Orphic Cubism, however, appealed to Stella because of its relationship to the geometry of the protractor,¹¹ and Matisse's sense of the decorative interested him in a broader sense than purely by virtue of its color.

Color as decoration, an issue with Stella, Williams, and Noland among others, has more to do with the primitivizing use of broad, flat areas of undifferentiated hue that characterizes the work of Gauguin or the Fauves as "decorative." In abstract art, as in primitive art, forms are simplified but expression is intensified by the use of increasingly opulent colors, usually kept distinct from each other by heavy lines.¹² When line, color and patterning of forms operate as independent structuring elements which together are integrated in the picture plane, they are considered decorative. Line, color and repeated arabesques of shape in Matisse, for instance, each function separately and as a whole, so that no single element exists *only* in the service of any other. Because of this mutual isolation of combined elements, the picture remains flat, and this flatness, as well as an accompanying reductivism, is indigenous to both primitivism and certain kinds of color abstraction.

Noland's large, horizontal stripe paintings, dating from about 1967, are another case in point. In *Via Token*, where a twenty-foot expanse of ochre is bordered on top and bottom by three

very narrow bands of red, purple and pink, the quality of line as both a color constituent *and* container works in the same way as does the central ochre area in terms of shape. That is, color is used so as to transcend our experience of the painting in terms of literal lines or shapes. The intensity of color as phenomenon is pushed to an extreme by the enormous size and horizontality of the painting, but it is controlled, defined and extended (or given a specific structure) by the thinner stripes bordering the central area above and below it.

Bill Williams is also involved with a decorative use of color, but in his work the color surface is broken up so that it is complex and non-logical. As with Olitski's recent work, there is no way of saying exactly *what* color the painting is. Williams, however, unlike Olitski, does not render, but uses local color in a coloring-book manner; flat hues are contained within white lines. The depth and volume of a color allows it to be dimensional in and of itself. Williams' sense of the decorative differs from that of Stella or Noland not so much in technique as in intention. Williams uses decorative color in what he calls a "narrative" or "mythic" way, more closely related to the art of Egypt or Africa than to that of the Symbolists or Fauves. The color derives from a spiritual, or emotional response to the picture rather than to a sculptural sense of structure. One of Williams' color ideas comes from his sense of color in crowds—that is, the unexpected and fluctuating combinations that cannot be systematized or fixed at any particular point in space. The eye moves in different directions across the surface, upon which contradictory sensations of turning, flattening out, or sweeping across are played out. Williams, like several other painters in the exhibition, has said that "there literally aren't enough colors in the world. With all our modern technology, you would have thought we should have found a way of producing new sensations of color, but it's been a standard, fixed thing for many centuries. I just want to create color sensations that I'm not familiar with, that can become magic to me."¹³

Even those artists whose use of color seems most technical, most based on logical color systems, are interested in the mystery and poetry of color, in its metaphysical implications. Alfred Jensen, whose paintings resemble densely woven, opulently colored tapestries, bases his color decisions on extraordinarily complex numerological systems. Numbers and corresponding hues have a symbiotic, mythical relationship to each other. In a recent catalogue, for instance, he wrote,

Concretely rendered my art is composed by color and form (numbers) structured in the terms of the pyramid builders' concepts.

Information is excited with color, but the mystery is that it is only paint.

Joel Bass

Notes

A MEDITERRANEAN PAINTING

Deep blue, bright earth red, deep rich middle green

The Mediterranean painting ended up a glad day-glo dirge for a great dancing lady. A spot of deep mediterranean earth red is all that remains under an evasive flesh color that fights its way back and forth between flesh life or death as a Daytona Beach tract house brown.

A right side: soft, very light, almost pissy green—it must *hold* as a color.

Color as character
Color as weight
Color as color
Color as value
Color as light reflector
Color as subcolor

I paint paintings in panels. They are not color panels. Color and surfaces must work together. They are painted panels.

A color against a color makes a color situation. How different situations work with each other. How the color relates to the outside edges of the painting.

What kind of tension exists across the shape of each panel. How these tensions relate across the whole plane of the painting.

Color working as color and value simultaneously. A color should turn back into itself. It should reveal itself to you while, at the same time, it evades you.

I work with no specific theories or ideas. I try to avoid interior decorating color combinations.

A child mounts his tricycle and rides away into a tree.

Brice Marden

Color—the conjurer's tool
To *conjure*—

To affect or effect, make come or go, evoke, etc. as if by magic.

"In art there is only one thing of value, that which cannot be explained."

Aphorism by G. Braque

Jane Kaufman

Painting is made from inside out. I think of painting as possessed by a structure—i.e., shape and size, support and edge—but a structure born of the flow of color feeling. Color in color is felt at any and every place of the pictorial organization; in its immediacy—its particularity. Color must be felt throughout.

What is of importance in painting is paint. Paint can be color. Paint becomes painting when color establishes surface. The aim of paint surface (as with everything in visual art) is appearance—color that appears integral to material surface. Color is of inherent significance in painting. (This cannot be claimed, however, for any particular type of paint, or application of paint.)

I begin with color. The development of a color structure ultimately determines its expansion or compression—its outer edge. Outer edge is inescapable. I recognize the line it declares, as drawing. This line delineates and separates the painting from the space around and appears to be on the wall (strictly speaking, it remains in front of the wall). Outer edge cannot be visualized as being in some way within—it is the outermost extension of the color structure. The decision as to where the outer edge is, is final, not initial.

Wherever edge exists—both within a painting and at its limits—it must be felt as a necessary outcome of the color structure. Paint can be color and drawing when the edge of the painting is established as the final realization of the color structure.

The focus in recent painting has been on the lateral—a flat and frontal view of the surface. This has tended toward the use of flat color areas bounded by and tied inevitably to a structure composed of edges. Edge is drawing and drawing is on the surface. (Hard-edge or precision-made line is no less drawing than any other kind.) Because the paint fills in the spaces between the edges, the color areas take on the appearance of overlay. Painting becomes subservient to drawing. When the conception of internal form is governed by edge, color (even when stained into raw canvas) appears to remain on or above the surface. I think, on the contrary, of color as being seen in and through-out, not solely on, the surface.

Jules Olitski

These expressions represented in planets and the sun are shown in their universal settings against their background of fixed stars . . .¹⁴

Similarly, Ellen Cibula's complicated formal arrangements of color segments, particularized and systematized, are related, in her own thinking, to elements of myth ("duality, contradiction, and polarity"). Robert Swain orders the color relationships in his work so that parts function in themselves at the same time that they are perceived as a whole. This is not, however, the ultimate purpose of the painting. No matter how stringent the logic and precision of color structure, the aim of the painting for Swain as well as for the other artists is the making of a kind of visual poetry. Judy Chicago's three-color systems (described in her catalogue statement) which are organized within round, octagonal or combined shapes, stem from and refer to the emotive sense of what she considers a female image. The associative qualities are, for her, a result of the inherent emotional value of color as form, rather than of any narrative figuration.

* * * *

The ways in which color can be manipulated, in a purely technical manner, are primarily of interest to painters; the ways in which any personal use of color can be theoretically rationalized have little to do with one's experience of the painting; finally the physical aspects of color (light waves, diffraction, retinal organization, etc.) give us no information about works of art. We have dealt with various ways in which color is used to structure a painting, but to talk about relational versus non-relational, theoretical versus intuitive, natural versus artificial color, or graphic color, decorative color, and color as weight, volume and gravity, are only a means of organizing and articulating a personal and highly emotional response to a given painting.

Color acts directly on our sensibilities, independent of intelligible meaning.¹⁵ Color, like music, can be apprehended without recourse to ideas. We experience color without having to understand it, partly because by its very nature—its complexity, mystery, variety and adaptability—color touches vision, perception and emotion, which are basic and available to everyone with eyes.

M.T.

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13. Interview by the author, Fall 1970.
14. Alfred Jensen, *The Aperspective Structure of a Square*, New York, Cordier & Ekstrom, 1970, p. 1.
15. René Huyghe, *Ideas and Images in World Art*, New York, Abrams, 1959, p. 207.

Lenders to the Exhibition

Arkus-Malzberg Collection
 Bykert Gallery
 Peggy Cass
 Leo Castelli Gallery
 Paula Cooper Gallery
 Cordier & Ekstrom
 Andre Emmerich Gallery
 Fischbach Gallery
 Dr. and Mrs. Robert J. Fusillo
 Jack Glenn Gallery
 Mr. and Mrs. Ronald D. Hickman
 Mr. and Mrs. Peter Hoppner
 Max Hutchinson Gallery
 Sidney Janis Gallery
 M. Knoedler & Co., Inc.
 Kornblee Gallery
 Marlborough Gallery, Inc.
 The Metropolitan Museum of Art
 The Museum of Modern Art
 O.K. Harris Works of Art
 Quay Gallery
 Reese Palley Gallery
 Lawrence Rubin Gallery
 Sameric Corporation
 Mr. and Mrs. Eugene C. Schwartz
 Mr. Jacques Tiffeau
 Michael Walls Gallery

Catalogue of the Exhibition

Where the lender of the painting and the artist's gallery affiliation differ, the gallery is listed separately.
 All gallery addresses are in New York City unless otherwise noted.

Dimensions are in inches, height preceding width.

✕ **Albers, Josef.** b. 1888. Bottrop, Germany
Homage to the Square "Ascending." 1953
 Oil on composition board
 43½ x 43½
 Whitney Museum of American Art
 Represented by Sidney Janis Gallery

10,500 ✕ **Anuszkiewicz, Richard.** b. 1930. Erie, Pa.
Entrance to Green. 1970
 Liquitex on canvas
 108 x 72
 Lent by Sidney Janis Gallery

5500 ✕ **Bannard, Darby.** b. 1934. New Haven, Conn.
Bluegrass No. 2. 1970
 Alkyd resin on canvas
 78 x 93
 Lent by Lawrence Rubin Gallery

1800 ✕ **Bass, Joel.** b. 1942. Los Angeles, Cal.
Santee No. 10. 1970
 Acrylic on canvas
 85½ x 132
 Lent by Michael Walls Gallery, San Francisco, Cal.

1300 ✕ **Buchwald, Howard.** b. 1943. N.Y.C.
Cossutia's Blue (For Nicholas Marsicano & Charles Cajori). 1970
 Oil on canvas
 80 x 84

2000 ✕ **Chicago, Judy.** b. 1939. Chicago, Ill.
Pasadena Lifesavers No. 4, Blue. 1969-70
 Acrylic lacquer on acrylic
 60 x 60
 Lent by Jack Glenn Gallery, Corona del Mar, Cal.

NFS ✕ **Christensen, Dan.** b. 1942. Lexington, Neb.
Blue Front. 1969
 Acrylic and enamel on canvas
 76½ x 63½
 Lent by Andre Emmerich Gallery

3000 ✕ **Cibula, Ellen.** b. 1933. Predjna, Czech.
Wave Series No. 8 (Primary). 1969
 Acrylic on canvas
 111 x 111
 Lent by O. K. Harris Works of Art

NFS ✕ **Cote, Alan.** b. 1937. Windham Center, Conn.
Untitled (Blue). 1970
 Acrylic on canvas
 106 x 124
 Lent by Arkus-Malzberg Collection, N.J.
 Represented by Reese Palley Gallery

Davis, Gene. b. 1920. Washington, D.C.

X *Penrod's Perambulator.* 1969

Acrylic on canvas

108 x 218

Lent by Fischbach Gallery

Frankenthaler, Helen. b. 1928. N.Y.C.

X *Wisdom.* 1969

Acrylic on canvas

93 x 110

Lent by Andre Emmerich Gallery

Hofmann, Hans. b. 1880. Weissenburg, Bavaria. d. 1966

X *Song of the Nightingale.* 1964

Oil on canvas

84 x 72

Collection Mr. and Mrs. Eugene C. Schwartz

Represented by Andre Emmerich Gallery

Hudson, Gary. b. 1936. Auburn, N.Y.

X *Nicolaidis Islands.* 1970

Acrylic on canvas

166½ x 96

Lent by Reese Palley Gallery

Humphrey, Ralph. b. 1932. Youngstown, Ohio

X *Homage to G. Morandi.* 1970

Acrylic on canvas

72 x 84

Collection Peggy Cass

Represented by Andre Emmerich Gallery

Jensen, Alfred. b. 1903. Guatamala City, Guatamala

X *Uaxactun.* 1969

Oil on canvas

50¼ x 50¼

Lent by Cordier & Ekstrom

Kaufman, Jane. b. 1938. N.Y.C.

X *Untitled.* 1970

Sprayed acrylic on canvas

84 x 126

Kelly, Ellsworth. b. 1923. Newburgh, N.Y.

X *13 Panels: Spectrum V.* 1969

Oil on canvas

84 x 443

Lent by the Metropolitan Museum of Art,

Gift of the Artist, 1969

Represented by Sidney Janis Gallery

Louis, Morris. b. 1912. Baltimore, Md. d. 1962

X *Gamma Tau.* 1960

Magna acrylic on canvas

102¾ x 166½

Lent by Andre Emmerich Gallery

Marden, Brice. b. 1938. Bronxville, N.Y.

X *Range.* 1970

Oil and wax on canvas

81 x 105

Collection Mr. and Mrs. Peter Hoppner

Courtesy Bykert Gallery

Newman, Barnett. b. 1905. N.Y.C. d. 1970

X *Who's Afraid of Red, Yellow and Blue II.* 1967

Oil on canvas

120 x 102

Lent by M. Knoedler & Co., Inc.

Noland, Kenneth. b. 1924. Asheville, N.C.

X *Via Token.* 1969

Acrylic emulsion on canvas

100 x 240

Lent by Lawrence Rubin Gallery

Novros, David. b. 1941. Los Angeles, Cal.

X *No Title.* 1970

Oil on canvas

114 x 162

Courtesy Bykert Gallery

X **Ohlson, Doug. b. 1936.** Cherokee, Iowa

(No. 95). 1970

Acrylic on canvas

90¼ x 240¼

Lent by Fischbach Gallery

Olitski, Jules. b. 1922. Gomel, Russia

X *3 Indomitable.* 1970

Acrylic on canvas

83 x 216

Private Collection, Boston

Represented by Lawrence Rubin Gallery

Parker, James. b. 1933. Butte, Montana

X *Yellow Oxide.* 1970

Acrylic on canvas

72 x 72

Poons, Larry. b. 1937. Tokyo, Japan

X *Untitled.* 1966

Synthetic polymer on canvas

130 x 90

Whitney Museum of American Art

Represented by Lawrence Rubin Gallery

Quaytman, Harvey. b. 1937. N.Y.C.

X *Sherbet-Celler.* 1970

Acrylic on canvas

49 x 167

Courtesy of the Paula Cooper Gallery

Reich, Murray. b. 1932. N.Y.C.

X *Red Rapparee.* 1970

Acrylic on canvas

92 x 130

Lent by Max Hutchinson Gallery

Reinhardt, Ad. b. 1913. Buffalo, N.Y. d. 1967

X *Abstract Painting.* 1960

Oil on canvas

60 x 60

Lent by Marlborough Gallery, Inc.

Rothko, Mark. b. 1903. Dzinsk, Russia. d. 1970

X *Red Brown and Black.* 1958

Oil on canvas

106¼ x 117¼

The Museum of Modern Art, New York,

Mrs. Simon Guggenheim Fund, 1959

Represented by Marlborough Gallery, Inc.

- X Stamos, b. 1922. N.Y.C.
Infinity Field; Delphi. 1970
 Acrylic on canvas
 67 x 85
 Lent by Marlborough Gallery, Inc.
- X Stella, Frank. 1936. Malden, Mass.
Hagmatana I. 1967
 Fluorescent acrylic on canvas
 120 x 180
 Lent by Leo Castelli Gallery
- > Still, Clyfford. b. 1904. Grandin, N. Dakota
Untitled. 1957
 Oil on canvas
 112 x 154
 Whitney Museum of American Art, Gift of the Friends
 of the Whitney Museum of American Art and Purchase
 Represented by Marlborough Gallery, Inc.
- X Swain, Robert. b. 1940. Austin, Texas
Triangle No. 5. 1969
 Acrylic polymer on cotton duck
 Equilateral triangle h. 95 x leg 110
- X Tchakalian, Sam. b. 1929. Shanghai, China
Hand Painted Orange. 1970
 Oil on canvas
 48 x 240
 Lent by Quay Gallery, San Francisco, Cal.
- X Williams, William T. b. 1942. N. Carolina
Doctor Buzzard Meets Saddlehead. 1970
 Acrylic on canvas
 108 x 168
 Lent by Sameric Corporation, Philadelphia, Pa.
 Represented by Reese Palley Gallery
- X Yrisarry, Mario. b. 1933. Manila
Untitled. 1970
 Acrylic on canvas
 96 x 96
 Whitney Museum of American Art
 Represented by O. K. Harris Works of Art
- X Zakanych, Robert. b. 1935. Elizabeth, N.J.
Chant I. 1970
 Acrylic on canvas
 78 x 238
 Lent by Reese Palley Gallery
- X Zox, Larry. b. 1936. Des Moines, Iowa
Alto Velto. 1970
 Acrylic on canvas
 78 x 144
 Represented by Kornblee Gallery

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by Libby W. Seaberg

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With the exception of entries for those artists for whom bibliographic records are relatively spare, this listing excludes textual sources which refer generously to the artists in this exhibition but give little or no attention to the element of color in their work. In the case of Helen Frankenthaler, Ad Reinhardt and Frank Stella, notice is directed to the comprehensive bibliographies in the catalogues of their respective one-man exhibitions at the Whitney Museum of American Art, The Jewish Museum and The Museum of Modern Art (see below, under the individual artist's name); other references to these three artists are of later date than those in the three catalogues or are especially topical to the present exhibition.

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